

THE AMERICAN MAGAZINE OF ART

"ART AND PROGRESS"

Wood Engraving in America

BY GEORGE HOWES WHITTLE

Contemporary Japanese Art

BY BLANCHE MARIE D'HARCOURT

Pottery Making

BY CHARLES F. BINNS

Frederic Crowninshield

BY FLORENCE N. LEVY

PUBLISHED MONTHLY BY

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A Critical Essay and an Iconography

BY

A. E. GALLATIN

Author of "Whistler's Pastels and Other Modern Profiles," etc.

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THE AMERICAN MAGAZINE OF ART

"Art and Progress"

NOVEMBER, 1918

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KNITTING FOR THE SOLDIERS

AN OIL PAINTING BY

J. ALDEN WEIR

THE AMERICAN MAGAZINE OF ART

VOLUME X NOVEMBER, 1918 NUMBER 1



ENGRAVED BY TIMOTHY COLE AFTER FORTUNY

WOOD ENGRAVING IN AMERICA

BY GEORGE HOWES WHITTLE

THAT phase of the art of wood engraving in this country known as the "New School" was sufficiently developed in its distinctive features as to command recognition about 1877.

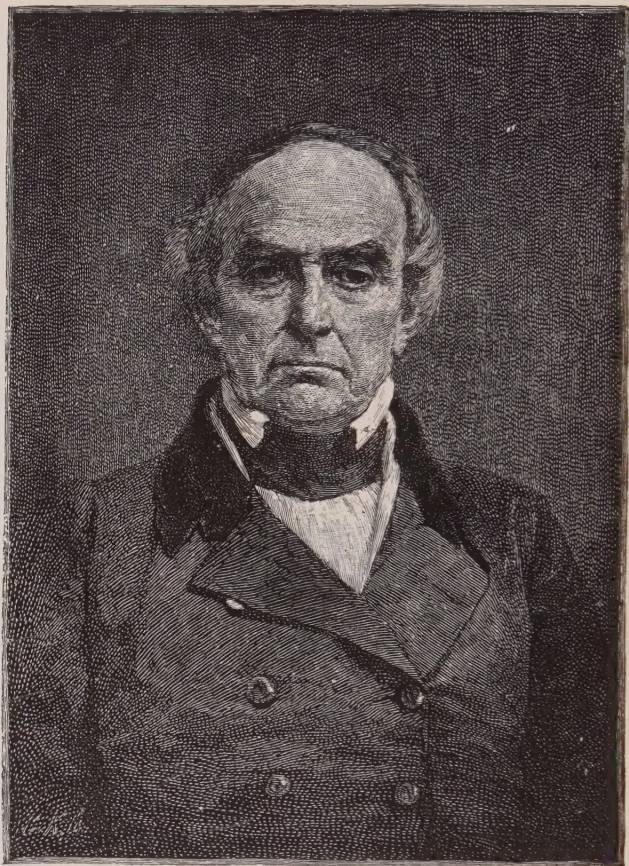
William M. Laffan, in his introduction to the portfolio of the Society of American Wood Engravers, published under the auspices of Messrs. Harper and Brothers in 1887, wrote as follows:

"Since illustration became so prominent a feature of our higher periodicals there has been a more marked progress in engraving upon wood than in any other branch of art practiced in our country. It has achieved a character more original and pronounced and more nearly national than any other. That is to say, an engraving made in America is not to be mistaken for one that has been produced elsewhere; while a painting or an etching made by an American

artist does not present qualities essentially different from the works of European origin, the work of the American wood engraver has a distinction that is original with itself."

Some engravers, carried away perhaps by their intimate association with the painter fraternity and a somewhat callow enthusiasm, assumed the title of "Painter-Engravers" on the ground that they painted a little and sometimes engraved their own brush compositions. The term might be applied more appropriately—if at all—to every prominent engraver of the school, for what especially distinguished the work of the new movement from previous practice was an insight into the special qualities of the painter's art and power to suggest or interpret its color and technique.

But wood engraving is an illustrative art and not primarily connected with painting.



DANIEL WEBSTER

ENGRAVED BY GUSTAV KRUELL

Its chief function is to reproduce the design of the illustrator and to be the intermediary between him and the public through the printing-press. Although the presentation of the world's masterpieces, both in painting and sculpture, during the past forty or so years was ever increasing in quantity and greatly adding to the interest of pictorial publications, the illustrator's phase of art is obviously the most important in connection with popular periodicals. If then we say that painter quality is the distinguishing feature of the new school we must look for a change in the character of the illustrator's productions, and we shall find there an abandonment of a certain hitherto generally accepted technique in favor of one more painter-like and elastic.

To attempt an enquiry into the thousand and one threads in the evolution of art

leading to the changes in question, would be to lock one up in a labyrinth. Enough perhaps to say that the revolution in painting in Europe, especially in France, was strongly influencing our young students, who now began to choose Paris as the Mecca of their dreams, instead of Munich and Düsseldorf as formerly. These young men returning home directed much of their attention to illustration, as affording a more certain livelihood than the sale of paintings, and gave to their drawings the quality of the painter's brush rather than the older accepted character of line drawing on the wood.

Not to enlarge at this moment upon an important factor, without which the innovations referred to would have been impossible, it is enough to say that the application of photography to the trans-

gence of the artist's original drawing or painting to the surface of the wood block gave him a choice of mediums, as oil, wash, gouache, pencil, charcoal or what not, and so afforded more freedom in handling owing to the increase in space over that

worked with the same end in view. This tendency, however, is more observable in book illustration than in the large subjects for weekly and other popular periodicals. As the traditions of wood engraving in this country from the time of Alexander



AFTER THE BATH

ENGRAVED BY W. J. LINTON

owed by the small wood block. All this tended to individuality and variety of expression.

The late S. R. Koehler, in his memoir of Frederick Juengling, referred rather vaguely to a certain European origin of the new movement in wood engraving here. We do not know what he had directly in mind, but we do know that the principle of autographic reproduction was closely observed in some of the English work. The Dalziel brothers of London, during their remarkable life work of fifty years, furthered this idea, and other independent engravers

Anderson are purely English, and a steady stream of English engravers flowed to America, it is natural that the same characteristics should be observable in the art of both countries.

The Victorian period was rich in beautifully illustrated and printed books, but the generation has almost passed away that remembers the work of Sir John Gilbert, John Leech, Charles Keene, Frederick Walker, George Cruikshank, Sir John Tenniel, Richard Doyle (we enumerate at random), Sir John E. Millais, D. G. Rossetti, Birket Foster, Frederick Sandys,



ENGRAVED BY TIMOTHY COLE AFTER CARRIÈRE

G. J. Pinwell, George Du Maurier, Hablot K. Browne (Phiz) and a host of other brilliant men who were engaged in illustration. Early editions, containing their work, of Thackeray, Dickens, Tennyson, Longfellow, etc., must now be sought for on the shelves of collectors or dug out of the tombs of libraries. It seems of little service to mention the engravers, so completely are they forgotten; John Thompson, Samuel and Thomas Williams, Edmund Evans and Henry Vizitelli, who engraved so many of Birket Foster's drawings, F. and John Quartley, Powis, Sly, Orrin Smith, Slader, and Green are only a few of those who served their day and generation with little appreciation outside of very limited circles.

While the affinity of the engraving art

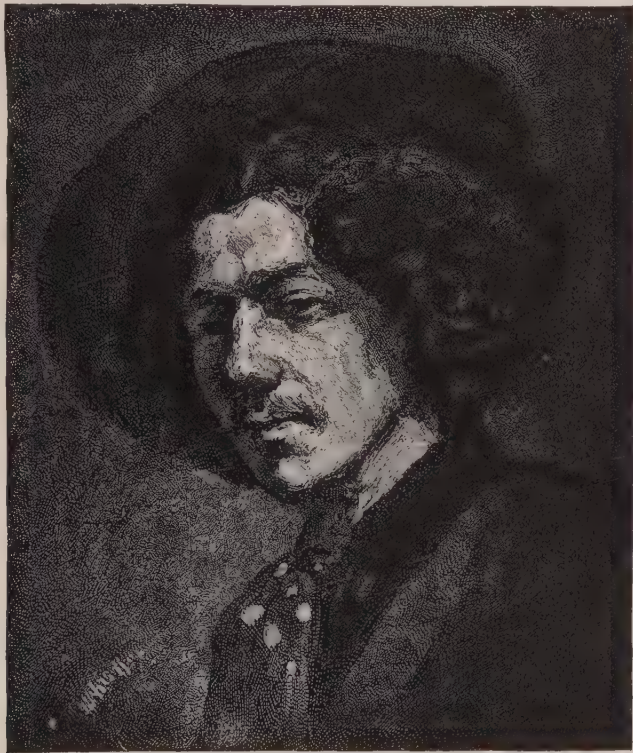
of this country to the English school and its indebtedness to it is freely admitted, we are not inclined to allow that the work done here—say from about 1850—was in any way inferior. Amongst our native born workmen, Elias J. Whitney was a really distinguished engraver. In his position as manager of the art department of the Tract Society, Mr. Whitney was a constant stimulus and guide to young engravers, encouraging them to study art and to draw so as to perfect themselves in their own art of engraving.

Many beautifully illustrated and printed gift books were produced here, and the publishers were as a rule just in giving both the illustrator and engravers credit in the tables of contents. The works of Washington Irving, Longfellow, Hawthorne,

nittier, Bryant and some of the English
 ets were embellished by the work of
 O. C. Darley, Hennessy, La Farge,
 nslow Homer, Fredericks, The Morans,
 rry Fenn, F. T. Merrill, Sol Eytinge,
 wthorne, A. F. Bellows, Charles Parsons
 H that talented lady Mary Hallock (Mrs.

and to an acquaintance with numerous
 characters distinguished in every phase of
 life's big moving panorama.

In 1866 Linton paid his first visit to New
 York, with no thought at that time of re-
 maining. His fame here, however, was as
 assured as in England, hence his services



ENGRAVED BY FREDERICK JUELING AFTER WHISTLER

ote). Many other names omitted here
 ll be found in the pages of the books of
 e time. Among the engravers were E. J.
 hitney, A. V. S. Anthony, Henry Marsh,
 gert, John P. Davis, John Andrew,
 rance Baker, P. Annin, Harley, Richard-
 n, and E. Bookhout.

The most illustrious of the invading
 ood engravers from England was W. J.
 nton. This strong and remarkable per-
 nality was occupied during a long life
 t only as an engraver but in many fields
 activity. Besides literature, poetry, and
 t his passion for political and social
 edom led him into many different paths

as an engraver were immediately sought
 by various publishers. The atmosphere
 here was so congenial to him, and he made
 so many friends, that after a few visits
 back and forth he finally decided to make
 his home in America.

Linton's work was diligently studied by
 the engravers, and among others Miss C. A.
 Powell, Timothy Cole, W. B. Closson, and
 John W. Evans have acknowledged their
 indebtedness to him. To quote from a
 letter from Mr. Closson:

"But of all the engravers then working
 it seems to me that W. J. Linton was the
 strongest influence. His knowledge of the

value of the white touch on the black ground—the fundamental principle involved in wood engraving—seemed to be intuitive, and his mastery of the graver enabled him to achieve technical results which in his work were comparable only to

reverent attitude towards the artist's original work and efforts for autographic rendering, also, it is acknowledged, many faults and extravagances in their early revolutionary efforts, brought them into conflict with Linton. He demanded that



SIENA. ENGRAVED BY J. H. E. WHITNEY AFTER ETCHING BY JOSEPH PENNELL

Sargent's touch and mastery of material in painting later. . . . But Linton's line was different from that of engravers who had preceded him. It was individual, flexible and vibrant. It suggested qualities of atmosphere and stimulated the imagination to a degree which make it rightly the forerunner of the work which was later known as the New School."

But the engravers' new viewpoint, their

the engraver should be free to translate any design into terms of engraving determined solely by his own individuality. This would be correct where the engraver conceived his own design but incompatible with the main objective of indicating faithfully the artist's full meaning. The new men argued that a line treatment, however, aesthetic in quality *per se*, that did not distinguish between the character of a



ENGRAVED BY J. G. SMITHWICK AFTER SARTAIN

aphael and a Manet would be utterly
 useless and unmeaning.

Balancing the various aspects of the
 matter, however, it is safe to say that in the
 fundamental qualities of the Linton line,
 its flexibility, individuality, and ex-
 cessive drawing directed by a new aim
 principle of expression, is to be found
 the key to the distinctive character of the
 new School.

But what has been advanced concerns
 the skeleton or constructive base of
 the subject. We must take into account
 the essential spirit of the matter: the
 enthusiasm and idealism of our engravers,
 their independence and versatility, their
 imaginative handling of line—including
 the few and resourceful use of the pick or
 apple, and the white or crossline to pro-
 duce variety of textures, transparency or
 richness in tints, varying depths of
 shadow and glowing or brilliant lights.
 The elements of drawing and edges of planes,

crisp and nervous for brilliancy or gradually
 softened into intermediate tones and
 shadows, were sympathetically felt and
 intelligently rendered with a true indica-
 tion of the painter's handling. The en-
 gravers trained themselves to the closest
 attention to values without which there
 can be no illusion of atmosphere. They
 excelled in rich and varied tonal effects,
 often running the entire gamut from black
 to white, with the tenderest nuancing of
 intermediate planes. In fact, as we ex-
 amine various examples of the work of
 these engravers, much of it seems but
 remotely related to Linton's line, so com-
 pletely is it informed with the feeling of
 the artist's brush and technique in any medium,
 combined with a witchery of the engraver's
 own line tracery bewildering in its extent
 of variety and beauty. Nevertheless, in the
 achievements of Timothy Cole, W. B.
 Closson, Miss C. A. Powell, John W. Evans,
 Gustav Kruell and others his manner can

be traced and acknowledgment must be made of their indebtedness to that distinguished engraver W. J. Linton.

About 1875-76 a specially individual character began to be apparent in the illustrative work of E. A. Abbey, C. S. Reinhart, John Bolles, James E. Kelly and others. These men gradually abandoned drawing on the small wood block in favor of other mediums and encouraged the engraver to use the photographic transfer, an operation with many difficulties at the first. In *Scribner's Monthly*—now *The Century*—for January, 1876, p. 313, is a subject by Abbey engraved by John G. Smithwick. This was one of the earliest examples of the use of the photographic transfer and shows a definite line treatment in rendering the intention of the artist. Other subjects still more positive quickly followed, until in *Harper's Weekly*, February 3, 1877, appeared a double-page illustration entitled "Drumming out a Tory," by C. S. Reinhart and engraved by John G. Smithwick. This was designated by Mr. Koehler as the first distinctive enunciation of the New School.

A little later, in James E. Kelly's "Gillie-boy"—*Scribner's*, August, 1877—engraved by Timothy Cole, all the qualities characterizing the new school were completely exemplified. The artist's brush technique was interpreted by a line in perfect sympathy and harmony, untrammelled by any traditional considerations.

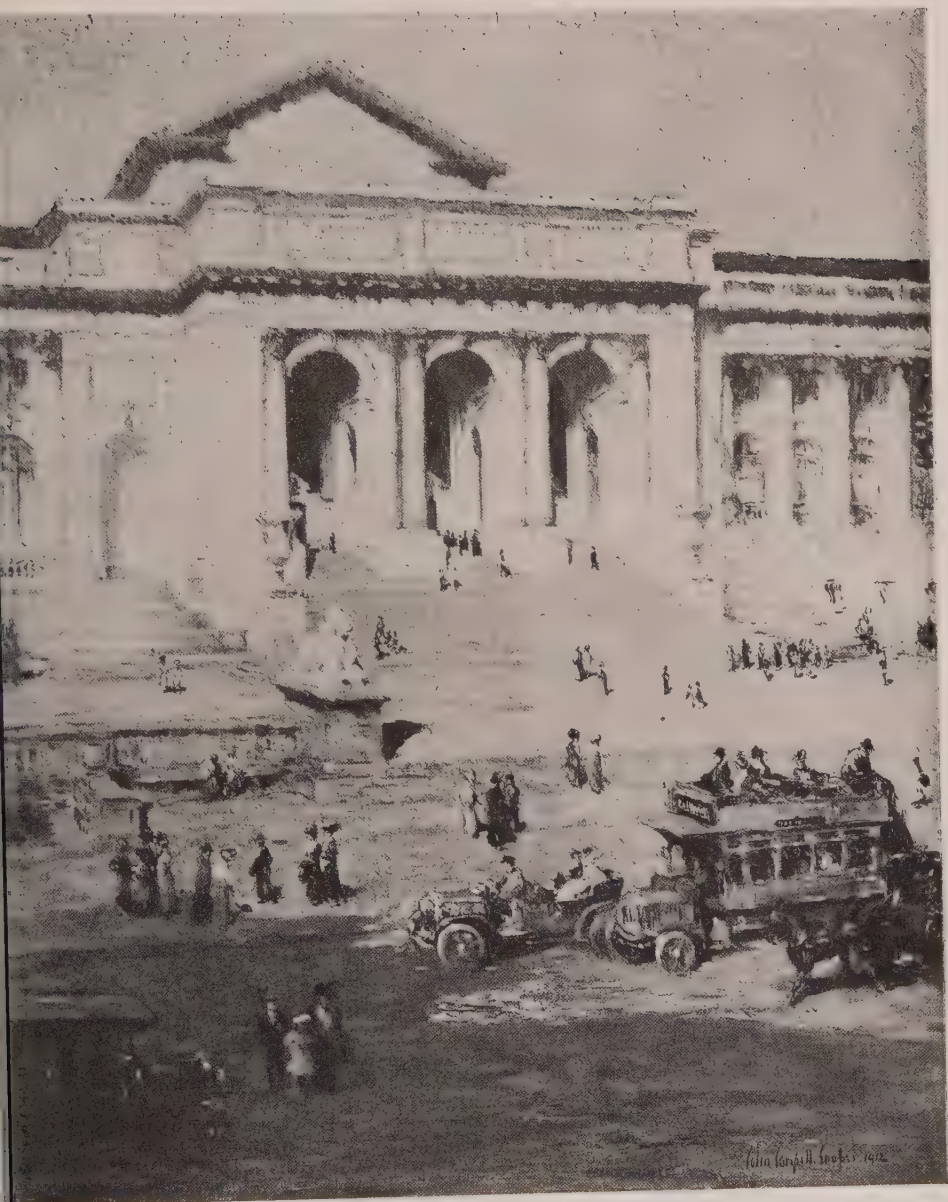
As to facsimile work, which did not include, as in England, white line engraving it is impossible to find anything surpassing in delicacy and faithfulness the reproduction of etchings by Whistler, Seymour Haden, Stephen Parrish, Joseph Pennell, and others or pen-and-ink, pencil and charcoal drawings by Abbey, Reinhart, Frost, Dielman, C. A. Platt, and Mrs. Foote. Some purists question the validity of the art principle involved in this application of the resources of the wood block. It is interesting to know what Hamerton had to say about it in his "Graphic Arts," viz:

"The great technical progress made by wood engraving in the nineteenth century has led to its employment for an entirely new kind of service. It has been discovered that in skillful hands, the wood blocks might be made to imitate the quali-

ties of all the different graphic arts; not in such perfection that there would be any chance of mistaking a wood cut for anything else, but with sufficient accuracy to convey to the spectator's mind a sort of echo, which would recall to his memory the qualities of the art imitated.

"It displeased all severe judges at first because they preferred the genuine thing: an honest piece of facsimile, or an honest piece of cutting in white line. This was my view when I first saw the productions of that school of imitative wood cutting which has sprung up in America. Since then my views on the subject have undergone some modification. It seems to me now that if the situation of this imitative wood cutting is properly understood it may render very acceptable services. It can be made to convey a suggestion of certain qualities in other arts which may be well worth having. This imitative wood cutting will convey a very fair idea of a picture, giving the local color with considerable accuracy and even suggesting the touch: or it will give the softness of a charcoal drawing, or the darks and lights and flat middle tint of a black and white chalk drawing on gray paper. All these, and many other features of imitation may be precious services in a great democratic community where thousands of people receive a good magazine, yet could not afford to fill portfolios with different classes of prints. Now, whatever may be the difference of opinion about the desirableness of this imitative art, there can be no question that the Americans have far surpassed other nations in delicacy of execution. The manual skill displayed in their wood cuts is a continued marvel and it is accompanied by so much intelligence that a portfolio of their best wood cuts is most interesting; not only do they understand engraving thoroughly, but they are the best printers in the world."

The wood-engraver has sung his swan-song. The art, save in some exceptional phases, such as the superlatively beautiful work of Timothy Cole, has died away never to return, but the short period of about twenty years achievement fully justified the claim made by William M. Laffan, that the New School of American wood engraving was distinctively national.



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C. C. COOPER

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A SIXFOLD SCREEN BY TERUKATA IKEDA

CONTEMPORARY JAPANESE ART

AS SHOWN IN THE ANNUAL ARTS EXHIBITION AT TOKYO

BY BLANCHE MARIE D'HARCOURT

THE term—Japanese Art—has been one to conjure with among English speaking art circles ever since Whistler first succumbed to its charm, and the announcement of the opening of the Annual Art Exhibition at Tokyo, popularly referred to as "Bunten," under the direction of the Department of Education, during my first week in Japan*, thrilled my art-loving soul with much joy at the anticipation of whole galleries of real Japanese art. Nothing could have been more pleasing by way of welcome to Japan than an exhibition of native art.

The scene and setting for this Japanese art exhibition was an ideal one for the foreigner. The Fine Arts Building is situated in Ueno Park, the largest and one of the handsomest of Tokyo's city parks, always thronged with men, women and children in kimono and getas-wooden clogs. As I wandered through the park, my mind absorbing the color and life of present day Japan, I realized that an exhibition of Japanese art at home could never be so happily appreciated, lacking this natural setting.

*Miss d'Harcourt spent the winter 1917-18 in Japan, returning to San Francisco in March, 1918.

I was in a very happy frame of mind as I pressed my way through the vast throngs of natives about the entrance. Never had I seen such crowds at home on any but the opening day of an exhibition, and this was the seventh day of the "Mombusho." Here, I felt, was true art appreciation by the masses, a state of artistic development not yet reached in America. I grew impatient with the leisureliness of the crowd, as each man, woman and child changed from their street sandals into cotton foot coverings, or clean straw sandals, at the entrance, a proceeding which kept my eager steps from hurrying in.

But I was doomed to keen disappointment before I had been half an hour in the building.

The exhibition consisted of 172 Japanese paintings, 92 foreign paintings, and 60 pieces of sculpture, a total of 324 works of art, occupying some thirty small galleries, and my general impression of the whole exhibition was that Japan was merely offering copies of European work and had nothing to say expressive of her own national life. With the exception of the magnificent large screens and wall paintings, truly exquisite in their decorative

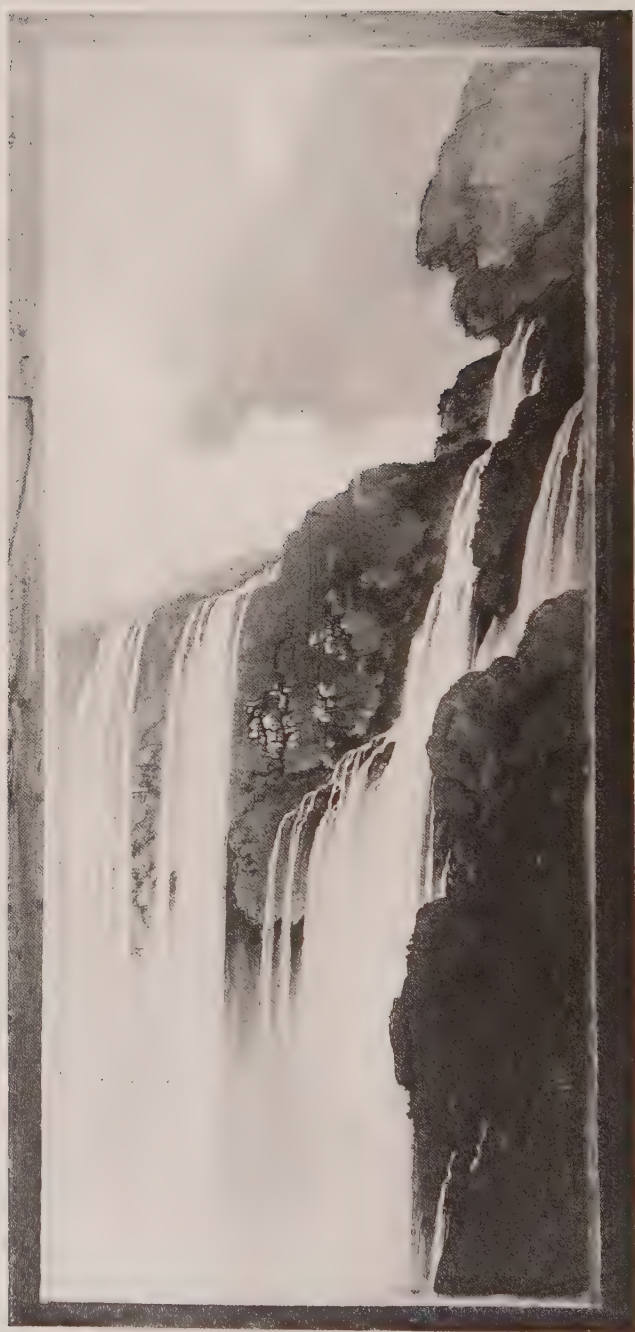


Two paintings by "GYOKU-YO" KURIHARA, A JAPANESE WOMAN ARTIST OF THE MODERN SCHOOL

ilities, and a few of the landscapes which undoubtedly possessed great merit, I searched in vain for a note expressive of Japan and her people. The majority of the vases were either in the style and manner of the modern French school, or of the earlier Munich and Düsseldorf periods. On almost every canvas on the walls I could recall similar ones in Europe and America. I gazed at the crowds of Japanese people intently examining the pictures, and wondered what meaning such work

could have for them. For me it was neither a natural nor a suitable expression of Japan.

The sculptured work was remarkably good, in fact more vigorous and virile than the painting, but again expressed no national characteristics, with the exception of a few wood carvings exemplifying the older, symbolic art of Japan. Upon the opening of the exhibition, a big row was soon on between the artists and the police authorities, when, by direction of the police, a piece of sculpture, a nude study of



LANDSCAPE BY RAI-SHŌ TANAKA

the female form, was removed from the public galleries. A native writer, in one of the English newspapers of Tokyo, handled the subject most admirably, but believe the police won out.

The Japanese artists of today apparently are striving to forget all the old traditions of Japan, and aim merely to copy European masters. It was the declaration of the older Japanese artists that "they did not paint the form of an object, but the soul and spirit of it." The men of today are painting merely the form, in the broadest manner possible, and that elusive quality, the essence of things unexpressed, which was the keynote of the older art of Japan, and which appeals most strongly to the aesthetic instinct, is sadly lacking. In their attempts to achieve realism, the modern Japanese have sacrificed all sense of poetry, and appear to have lost that subtle relationship of lines" which the accidental will always look for in a Japanese painting.

Simplification is the aim of modern artists in Europe and America today, and one of them were learning this subtle art of simplification from a study of Japanese art. It is, therefore, to be deplored that the modern men of Japan should ignore what their predecessors had taught them, and base their work purely upon European methods.

The Japanese love of nature is based on a different plane than ours. The Shinto religion teaches a form of nature-worship which makes for poetical imagination beyond that of almost any other people. We appreciate nature for its sheer beauty alone, while to the Japanese mind the *force* behind all nature, which creates the beauty of it, is the real object of worship. Something big and elemental which they cannot understand, and which they know they cannot control, is what inspires their worship and that deeper spiritual response.

But why, then, does the Japanese artist seek to merely represent nature after the manner of his European brother, who is more concerned with a literal translation of the outer aspect of the thing he sees than with the spirit which moves within? A Japanese will not only represent a bird, but the flight of the bird most joyously. The movement of water, the wind through

the trees is vividly expressed, with a refinement of brush work almost unknown in the Western world of art. The true Japanese evokes the spirit while rendering the form.

Now, however, young Japan is proceeding to forget the poetry of the art of painting, while assiduously copying the European manner and style.

It is true that the old art of Japan had reached its zenith, that the new life of the people was not being adequately expressed by those artists who followed too faithfully the masters of the Kano or Ukiyo schools, but in evolving an art for modern times, since Japan has become acquainted with the outside world and is being very largely influenced by International ideals—surely some native element should have remained to express this evolution without entirely destroying the modern spirit of Japan.

Mr. Edward F. Strange, author of "Color Prints of Japan," "Japanese Illustrations," etc., expresses a brief appeal to the Japanese artists to avoid imitation of European work. "Of late years," he says, "some among them have seen fit, naturally enough, perhaps, to try their hands at the Western methods of painting, and Japanese Impressionists, Japanese of the Barbizon school, Japanese of *L'Art Nouveau*, and of the wilder sects of Southern Germany have come again to their native land with pride and misunderstanding, bearing with them sheaves of pictures curiously wrought in the fashions of the masters of their choice. Others tried to blend the Eastern and Western arts, so radically and immovably opposite. Always the result is failure. It could not be otherwise.

"All of the Japanese schools of painting—some of them reaching back to immemorial ages—are living, while so many of ours are dead. The Japanese painters have methods and a technique developed out of the very heart of the national character. Their art has a noble history and a place supreme in the love and literature of their country. In the name of all that is beautiful let them keep it there, and not adulterate and defile it with scraps and off-scourings of the alien!"

However, the art of the world, both East and West, is today in about the same chaotic condition as the economic world,



DIAMOND MOUNTAIN IN KOREA
BY HOKKAI TAKASHIMA

and we can only hope that out of the chaos will come a new order of things that will prove a true renaissance. And it may be that the art of Japan, in order to live at all, must follow the modern trend of experimentation and exploration into new fields before it can hope to regain even the shadow of its former prestige.

On my subsequent visits to the Mom-bosho exhibition, I found much of interest, once I had put aside my prejudice against the adoption of European methods by the Japanese artists, and the exhibition, on the whole, was a most worthy one for modern Japan.

* * *

Since writing the above, I have come

across an article in the *New East*, an English magazine published in Tokyo, giving the opinion of Professor Seiichi Taki of the Imperial University of Tokyo, on "Modern Painting in Japan." In justification of my own views on the art of modern Japan, I take pleasure in quoting Professor Taki as follows:

"The inevitable result of mere imitation of Western methods of art during the Meiji era has been complete discord. Fortunately artists today have become conscious of the absurdity of this apeing. Though sculptors are compelled even today to learn much from European art, many young painters are beginning to realize the unreasonableness of mere imitation. It is but natural that the number of those who assiduously study national and classical methods should increase year after year.



THE GREAT TORII AT MIYAJIMA
BY MANSU KAWAMURA

... "Happily there is a growing tendency among certain modern Japanese artists to revive antique methods of study in a manner truly adapted to modern thought. The schools followed by this group of men are the Yamatoe and the Nangwa. The special feature of the Yamatoe, the oldest school of Japanese painting, is the delineation of human affairs in a naturalistic manner. The method of the Nangwa, of Chinese origin, is mainly applied to naturalistic landscape. The Yamatoe is delicate and gorgeous—epical. The Nangwa is simple and unaffected—lyrical. . . . It cannot be said, of course, that those men who are attempting this revival in Japanese art have as yet grasped perfectly the respective

features of the two admired schools. The beauty of movement in the ancient Yamatoe and the essential brush stroke of the Nangwa are still afar off. But it is a source of keen delight to lovers of Japanese art to find, after the period of ugly and slavish imitation of Western methods, such a revival discernable in modern painting. The artists who are most successful in this revival do not commonly send pictures to the exhibitions, but the influence is to be found there all the same. However deplorable may be the evil effects shown in the majority of exhibitions, genuine consolation is to be found in the hopeful and striking course which other groups are slowly but steadily following."

MUSIC FOR THE PEOPLE

AN INTERESTING EXPERIMENT TRIED AT NEWPORT

BY MRS. GEORGE PEABODY EUSTIS

IN the article on "Music in the Art Museum" published in the August number of *THE AMERICAN MAGAZINE OF ART*, attention was called to the fact that the Cleveland Art Museum was to equip its auditorium with both an organ and a piano. The idea of giving organ and piano ensemble music is an unusual one, although looking through the musical literature for this combination, it is surprising to find many artistic arrangements, and some few original works. I am not sure that the plan of giving organ and piano ensemble music was thought of in Cleveland, but it may interest the readers of *THE AMERICAN MAGAZINE OF ART* to know that two such concerts were given last summer in Newport with great success. The concerts were given in Emmanuel Church; one in the evening of Friday, August, 30th, and the other on the afternoon of Saturday, August 31st. The organist was Mr. Henry S. Hendy and the pianist, myself.

There was, of course, no charge for admission. Many of the people of Newport who came to these concerts rarely have the opportunity of hearing an orchestra or orchestral works, for a large portion of the population of this famous summer resort is neither fashionable nor wealthy, and reside at this charming place, which is one of the oldest of our American cities, both summer and winter.

Necessarily, most of these arrangements for piano and organ are adagios, andantes,

and largos, from symphonies or sonatas, but it is not difficult to make an interesting program, as many brilliant and effective compositions are available. Playing the piano with the organ is very different from other ensemble work, and more complicated. The organ at Emmanuel Church while very beautiful in tone, is slow of action (which is pneumatic) and the key board is across the channel from the organ. The organist must anticipate the pianist and very often the pianist in pianissimo passages cannot hear the organist at all. Perfect rhythm is necessary in all music, but in this case even more so, for the slightest deviation from tempo ruins all effect.

The first program included "Adagio" by Haydn, which is from a piano sonata and is simple and well adapted for this use; "Musette," Op. 9, No. 5, by Paul Juon, a modern composer, which has a certain archaic spirit and with organ effects like bagpipes or the oboe; "Adagio and Rondo" from violoncello sonata, Op. 5, No. 2, by Beethoven, which is typical of his noble style with the pianistic parts most grateful to play; and two original works by Widor, "Variations" and "Wedding March," which are of that type of music which "plays itself," no subtleties, a good deal reminiscent, but effective and orchestral, and an appropriate ending to the concert.

Program II was more ambitious and the only actual organ and piano arrangement

was the Beethoven Andante familiar to everyone. "The Brahms Symphony," Op. 90, No. 3, was played and also "Liszt Preludes" but for both of these the two piano arrangement was used. This meant hard work for the organist for he had to adapt the music to suit his instrument, but it was very successfully done.

It seems as though this particular field of ensemble playing was singularly unexplored, but advancing further, one cannot but be convinced of the possibility of

playing many other symphonies, Schubert's "Unfinished," parts of many of the Beethoven, the Tschaikowsky "Pathétique," the "Gretchen Episode" from Liszt's "Faust Symphony," parts of Dvorak's "New World," undoubtedly Haydn and some Mozart. Many people have no way of familiarizing themselves with these great works which lie silent except during the concert season in the big cities. This, therefore, is a plea to let them be heard by the people more often.

POTTERY MAKING*

AS A FIELD FOR PERSONAL ENTERPRISE

BY CHARLES F. BINNS

Director of New York State School of Clay Working and Ceramics, Alfred University

IT seems to be evident that any new departure in the production of artistic pottery cannot be expected from the large manufactory. This is scarcely a matter for surprise because the large manufactory thrives upon bulk and standardization, whereas any product which has a claim to be called artistic must be limited in quantity and individual in quality. In this regard the situation in America differs very greatly from that in Europe. Over there the work was begun in a small way and usually under the patronage of some wealthy person. This is true of all the early English factories but one, and of the factories at Dresden, Berlin, Vienna and Sèvres to say nothing of the numerous ateliers of less importance and shorter life. It is, of course, also true that in more recent times the great establishments of Minton, Cauldon Place, Wedgwood, Copeland, Haviland and Villeroy and Boch were founded and have flourished upon a commercial basis but the fact remains that these would in all probability never have been established had not the small and endowed enterprise pointed the way. In this country almost all the manufactories of pottery have been begun avowedly for profit. This is nothing to the discredit of the founders. Most manufactures owe their origin to the same impulse but this being granted it must also be

affirmed that a factory so founded has no altruistic attitude toward art. There is a very large demand for serviceable wares and in supplying this with a reasonable modicum of profit the manufacturers in this country find their satisfaction. There is some endeavor, perhaps a good deal, to cater to a market for more expensive wares but the competition of imported goods is keenly felt and in comparison with the best products of France and England, American work is left behind. It is, perhaps, a national trait that quality should be evaluated by cost and so it is found that in some cases money is lavishly expended upon decoration in the vain hope of securing beauty.

The reason for this condition is not far to seek. At the bottom is the fact that the pottery manufacturer in this country rarely employs either a modeler or a designer who has had any thorough training. Often a foreman mold maker is promoted to occasionally carry out a piece of modeling or a set of molds is purchased outright from a custom modeler. The head decorator is charged with the duty of designing new decorations and his success lies in the fact of his intimate acquaintance with technical processes and his ability to produce showy and inexpensive results. It is best to acknowledge these facts, unpalatable

* Paper presented at the Ninth Annual Convention of the American Federation of Arts, Detroit, Michigan, May 23rd and 24th, 1918.

ough they be, for if they be ignored, progress is impossible.

What then, is the way out? I believe that a return must be made to the primitive plan. Small centers of production must be established in which the ideal shall be quality, beauty and individuality, irrespective of profit. This, of course, seems an absurd proposition and yet I think I can show that it is not an impossible one. The artist potter is found at his best, as could be expected, in France, and especially in Paris, but he exists even in this benighted land. Doubtless everyone present can think of some small enterprise where creditable work is being done and there are instances where the small enterprise has grown into a reasonably large establishment. This is not always desirable, is sometimes even dangerous, for as bulk increases, individuality grows less. There is furthermore the danger of the capitalistic view. To the skillful craftsman there comes the man of money. He urges expansion, increased output, reduced cost, enlarged profit. Perhaps he offers to finance a part of the endeavor, usually insisting upon 51 per cent. You know the story and it has told the downfall of many an embryo Palissy.

Do not think that I am unfair to the capitalist. This is his own field and he works it in his own way, the only way he understands. It is his business to make everything earn money and we could not dispense with his services. There is one thing, however, that he is unable to comprehend, it is that there are powers and privileges that money cannot buy and that to offer money for them is to drain away their life blood. More than this it may safely be affirmed that no work of art was ever produced nor ever will be produced for profit. It is of course true that artists are paid but it is also true that the money accrues as a by-product and is not the main purpose of the effort.

Fortunate is the artist craftsman who has an interest financial aid in such a way that the producer is not hampered or criticised. There are wealthy men, I have had and have the honor of knowing some of them, who ask no greater privilege than to clip their coupons on kiln day, who discuss results with candor and pay the bills without criticism.

For the production of service ware of a quality to compete with European importations there seem to be two possibilities. First: Some successful manufacturer of general utility china must be persuaded to establish a small department for the manufacture of fine wares irrespective of immediate profit, or, second, some person or persons must be found who will finance an enterprise for two, three or four years and ask no questions. There are only these two possibilities for such work as I have in mind because the making of plates and platters is the most difficult operation in the whole range of ceramic activity and no establishment of small caliber can hope to accomplish it. Furthermore there must be time allowed for the development of the necessary skill. The processes involved are highly technical and much loss is suffered during the learning. A porcelain manufactory does not spring Athena-like full armed from the head of any Zeus, it is a matter of patient nurture and slow growth.

It may be that some will be disappointed at this conclusion but I can only state what appear to me to be the facts of the case. Perhaps I may be allowed to state one or two points more explicitly. When I stated that a return must be made to the primitive plan I did not mean that satisfaction or success could be found in primitive technique. Plates can be laboriously made by hand but they will vary in size and thickness and shape. No amount of artistic appreciation can force these to acceptance. I recall a fad for so-called harlequin services which once obtained among those who like to be thought discriminating in their choice, but in a company such as this I do not need to point out the fallacy of the idea; let me only say that a table service is a decorative entity and is not to be considered as a collection of separate units. To make plates true and straight is a matter of highly specialized skill. The man who is a successful plate maker, makes nothing else year after year. Then, after the plates are made they must be burned in such a manner as to remain true and straight and this is only possible in a kiln of such a size that the zones of fire are large and of uniform intensity. Furthermore, if plates are to be hygienic

and sanitary in use they must be of uniformly dense structure and be covered with a perfectly fitting glaze. A plate, which when struck, sounds like a pine board or upon which the glaze is crackled is the abomination of desolation. This is why porcelain is the ideal tableware but in this connection I wish to make a plea for delicately tinted wares. The demand for pure white china is so insistent that manufacturers scour the earth for the whitest clays and are forced to pay exorbitant prices for certain brands. Clays of good quality can be easily obtained but if they show a tint of color they are condemned as unsuitable. If the artists of the country would create a demand for cream-colored or otherwise tinted wares the cost of production would be lower than that of the pure white and one of the difficulties of manufacture would be removed. Fashion, however, is an obstinate Jade and hard to overcome.

But while it is not likely that the individual worker will become a maker of dishes there are other possibilities. From the point of view of the artist potter, service wares are the least satisfactory of ceramic products. When pieces have to be put forth by the dozen there is little opportunity for personal expression except at a prohibitive cost or by means of mechanical repetition. Other forms of burned clay are free from this objection but before describing these it will be well to consider the personality of the worker.

Experience has shown that reforms are originated and fostered by individuals. Every progressive movement is initiated by an idea and an idea is the offspring of an idealist. The present problem is to unite idealism and practicability.

Let it be assumed that there exists a person or a group of persons who desire to set before the public, works in burned clay which shall represent certain ideals and shall meet a definite need in the economy of modern life. How shall the task be approached? The first and most important qualification of the worker is technical knowledge and power but while this is fundamental it is scarcely of overwhelming importance, that is, it cannot stand alone. The second qualification is that art sense which is commonly called

taste. This, however, is complex and here again the more obvious is not the greater. Ability to manipulate, to design and to draw are all parts of this equipment but more important than these is the cultivated judgment known as criticism. Too often it is found that a person who has acquired skill with pencil and tool has no perception of the quality of the work done. We are all apt to be blinded by the glamor of our own endeavor. " 'Tis a poor thing but 'tis mine own" is the thought which sways our choice.

For a beginner the most important thing to learn is that the piece of work being made is of less value than the skill acquired in the making. It is only when this principle is established that creative power is gained and the joy of the working realized. This is by way of illustration because the craftsman who adventures upon productive work must have been passed beyond this stage. To one who aspires to rank as a creator reputation must always be more precious than production. It is only the works which without fear or damage pass through the fires of criticism that will endure.

It behooves the craftsman then to be his own critic. He must know that his work is good and he must have the courage to destroy that which does not satisfy his own demand. This may seem a hard thing to say but I am making no claim for flowery beds of ease. In this twentieth century we lack alike the dominating power of the feudal lord and the obsequious submission of the peasant producer. Every craftsman must therefore be as exacting of himself as the former and as humble to his own powers as the latter.

This critical sense can be acquired, nay, it must be acquired or at least cultivated. The best way, perhaps the only way, is by a careful study of the work of the masters of long ago. In the matter of pottery there is an inexhaustible store of inspiration and criteria in the early work of the Chinese. No potter can become acquainted with the masterpieces of the early dynasties without experiencing a sense of exaltation and of deep humility. Of exaltation that his craft affords such possibilities; of humility that his work seems so futile.

But if one only could, in the course of a

time perhaps, produce one thing which would live forever by virtue of its own intrinsic power and beauty—then it would be all worth while.

I think, therefore, that as the first qualification the craftsman should be saturated with and dominated by idealism. The best and in nothing but the best satisfaction be found and no effort is too costly, no labor too severe to attain this end. This idealism must necessarily be coupled with a large enthusiasm for the difficulties to be overcome are by no means trivial.

This brings us back to the first proposition, that of acquiring technical skill. There are several ways and all have been repeatedly followed. There may be the way of Bernard Palissy, long and arduous experimentation, a large expenditure of time and material, many books and much toil. There may be a period of apprenticeship in an existing factory or studio or there may be a carefully arranged and consistently pursued course of study. In any case it should be remembered that no environment or corps of teachers can supply motive power. The student, for every beginner must rank as a student, must create or develop a store of energy and determination which may be likened to what an engineer calls a good head of steam. This must not be merely a temporary high pressure, it must possess lasting power. In addition to this, one must be prepared to face a period of drudgery in which the routine of the craft is to be mastered. There is inevitably a great deal of mere mechanical work to be done and unless one can hire help one's own hands will be the only means.

Some expenditure of money is necessary. It is unwise, one might say absurd, to attempt to make pottery without a kiln and yet there are some who think they can do this, begging favors perhaps from a brick manufacturer or maker of flower pots. Besides the kiln, there must be a modest workshop and at least a minimum of finding appliances. It need hardly be said that no potter's studio is complete without a wheel.

I do not wish or intend to point out an easy way to become a potter. Those who coil from the thought of effort had better find some other occupation. The potter's

art is worthy of being wooed and won, it is not simply to be flirted with and then abandoned in favor of a newer attraction.

But now, if it may be supposed that some at least of you have still retained your courage; that you are in earnest; are prepared to make sacrifices; to do hard and dirty work and to spend a few hundred dollars. Suppose that you have a gift of artistic expression and are willing to study in order to develop a sound criticism, what then? Are all these powers and qualifications to go for naught? By no means and having tried to show you the darker side, if one there be, I will try to show you what can be done in a practical way.

It is a good plan to make a beginning with tiles. Not the flat white tiles used for bathrooms and subways, but the soft-textured, homey tiles used in hearths and fireplaces, in playrooms and porticos. Many of your friends are building homes and the modern home is always fireproof. Hence the demand for tiles. Or perhaps you are well acquainted with an architect or two, and here let me offer an apology to the architects for thrusting this upon them. They can accept your designs and specify your tiles if they will, and they can be persuaded. You must make a workman-like drawing of the proposed fireplace or panel. This must be exactly to scale of course, and the colors must not be such that cannot be made in glazes. Then a few simple tile must be made and shown with the drawing. If you are enterprising and can handle the mason work you may quote for the tile laid and finished. In estimating your price you should remember that there are nine four-inch tile in a square foot and everyone must be beaten out and finished by your own hands.

Then there will surely be some loss. Tile will warp and sometimes crack, glazes will behave in a contrary manner in spite of your best efforts and for the sake of your reputation and in the pride of your first order everything must be perfect.

Fireplaces and hearths are interesting subjects for design and the possible variations are legion but a reputation once established other commissions are not unlikely.

There is nothing more productive of business than being busy. The danger, in fact, lies in undertaking more than can

be well done. Perhaps I am anticipating, for some years must elapse before anyone opening a workshop now will find too much to do.

Some of those who begin a pottery enterprise will prefer to make vases or figurines. These, of course, can be made side by side with the tile using similar glazes and the same kiln. I mentioned tiles first because they have been shown by experience to be a convenient background for other and perhaps more ambitious work. In vase making it is advisable to cultivate the wheel from the first. Wheel-made pieces carry a dignity of their own and the worker is well repaid for the initial effort. Care should be taken to design good forms. The craftsman must not be led away by a desire for novelty. A critic once remarked of a speaker that he had said some things that were new and some that were true but those that were true were not new and those that were new were not true. Much the same criticism may be applied to vase forms. Form is subtle in the extreme. A very slight variation in line may make all the difference between nobility and vulgarity. It is like the expression in a human face. The criminal and the judge, the sinner and the saint have all the same features, but in almost every case the expression reveals the man. So it is with the production of the potter. The appeal is felt rather than defined. Study the ancient forms. They should not be imitated, but they serve as infallible criteria of beauty.

Begin with simple things but search for the expression of quality. Texture appeals both to the eye and the touch. It appears in the translucency of porcelain, in soft undulations of surface and in the alterations of light and dark. Color is not easily evaluated as apart from texture and yet there is a real difference. An evident illustration of this is found in the well-known ox-blood red. Fine red colors are not uncommon and they have been produced by several processes and yet they differ from each other "as one star differeth from another."

The beauty of color is evident to almost everyone but there are countless variations of which the charm appears only upon close and sympathetic study. The beauty

of old crackle is a combination of color and texture. The essence of it is the breaking up of a surface by innumerable slight variations and reflections. The same definition may be applied to all the ancient-glaze colors. There is no monotony about these as there would be, for example, in a coat of paint. Consequently the eye is constantly discovering some new charm and the result is complete satisfaction.

Establish a style. Just as pictures can be identified by the touch of the painter, pottery should bear on its face and in its conception the soul of the potter. The details of form and decorative design cannot be indicated here, they must be the subject of earnest thought and serious endeavor. Here again the ancient workers point the way. They were perfect masters of their craft and this not only in the performance but in the approval of the result. That is, there was an unerring sense of fine quality; a sense the lack of which is the most serious deficiency of modern times.

Be sure that your vases will hold water. It may be that they will not be used as flower vases for every piece should be complete and satisfactory in itself, but a vase is essentially a receptacle and it must be capable of use. Nothing is more aggravating than to have a piece returned because it leaks. The potter is betrayed and the customer annoyed and that one should have to apologize and say the vase was never intended to hold water is unthinkable.

Those who are skilled in modeling may find an attractive and profitable outlet for their effort in producing small figures of nymphs, animals and birds. The more ambitious may be modeled direct in pottery clay, glazed and fired. The simpler pieces may be molded, pressed and touched up individually. The applications of these are numerous. Little imps to hold place cards for the dinner table, salt holders, small flower holders, many other uses have doubtless occurred to you as I speak. These little things can be produced at low cost. They are quickly made and need but a small space in the kiln. But once again I must say, make them good. Never be content with anything slipshod or careless. Reputation is

precious thing. It is hard to win and easy to lose.

This represents my own views on the beginnings of the small manufactory. The proof that the method may be a success is found in the fact that it has already suc-

ceeded. The work has a twofold mission. First it affords a fascinating and reasonably profitable means of self-expression; and second, it is an important step in the education of the purchasing public and of the commercial producer.



THROUGH THE TREES

H. BOLTON JONES

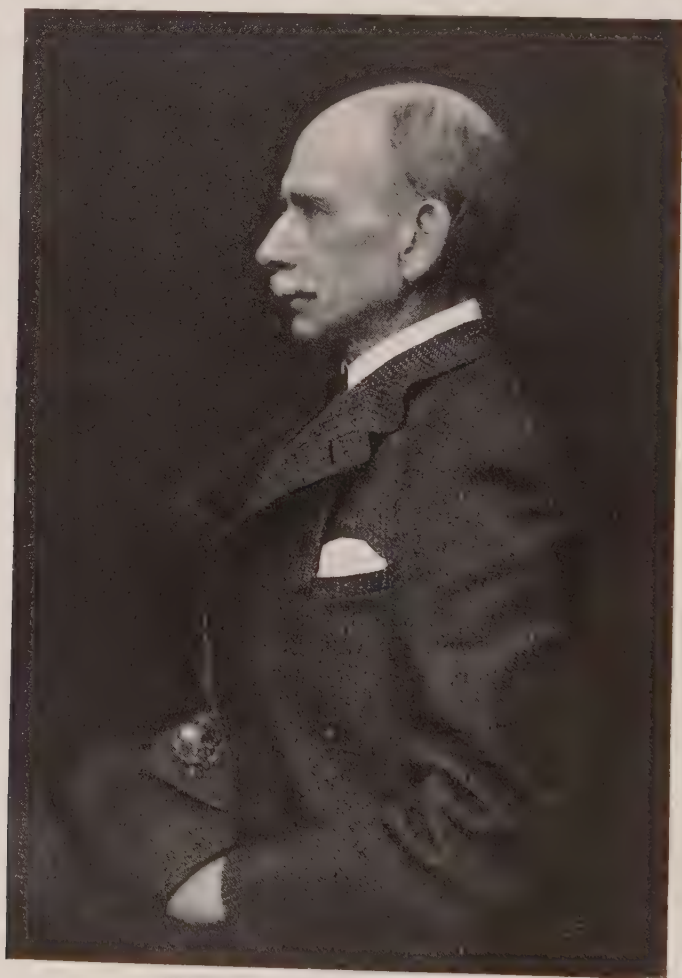
MR. BOLTON JONES AND HIS BROTHER MR. FRANCIS C. JONES HAVE DURING THE PAST TEN MONTHS PAINTED MANY, AND SOME OF THE MOST SUCCESSFUL, TARGET CANVASES FOR THE ARMY.

FREDERIC CROWNINSHIELD

BY FLORENCE N. LEVY

IN the death of Frederic Crowninshield, American art has lost a strong personality, one whose influence for good touched the very roots of our art. He was one of

largely owing to the intelligence and good counsel" of men like Maitland Armstrong, Frederic Crowninshield and Elmer E. Garnsey. By a strange coincident two of these



FREDERIC CROWNINSHIELD 1846-1918

the group of decorators who took as great a pride in planning borders and arabesques as they did in designing the figure panels of a mural decoration or the stained glass windows. Samuel Isham in his "History of American Paintings," says that "the present advance of artistic decoration is

men have died within the year. Mr. Garnsey, fortunately is still with us and actively following his profession.

Born in Boston November 27th, 1845, Frederic Crowninshield was of New England stock, his grandfather having been a Salem merchant and Secretary of the Navy

ler Presidents Madison and Monroe. was graduated from Harvard University 1866 and the following year went to London where he studied water color painting under Thomas Rowbotham. From 1877 to 1878 Mr. Crowninshield lived chiefly in Italy, spending three years in Pisa and several winters in Rome. In 1872 he entered the Ecole des Beaux-Arts in Paris working in the studio of Cabanel and also with Couture at Villers-le-Bel.

He exhibited for the first time in public at the Paris Salon in 1878. In November of the same year he showed a group of water colorists in Boston at the Doll-Richards Gallery. From 1878 until 1885 he was an instructor of drawing, painting and decorative arts at the Boston Museum of Fine Arts. It was during those years that he wrote a book on Mural Painting which is one of the best technical works on this subject.

Coming to New York in 1886 he devoted much of his time to stained glass and the studio in Eighteenth Street between Fifth and Sixth Avenues was a real artist's workshop where not only were the cartoons made but the windows were actually carried out in the glass. Some of the best known of these windows are Hector and Andromache, presented to Memorial Hall at Harvard; the Arnold window for the Emmanuel Church in Boston; the Goodhue window in the Church of the Ascension, New York; and six little windows illustrating Spenser's "Faerie Queen," in the Sigma Phi fraternity house at Williams College.

He soon became part of the artist life in New York and in 1900 was elected President of the Fine Arts Federation of New York and held the office until 1909, when he was appointed Director of the American Academy in Rome, a post which he occupied for five years. In Italy he was thoroughly at home and this renewal of old associations led to his establishing a second home there in which he and his wife returned frequently during the balance of his life.

He was elected a member of the Architectural League of New York in 1896, an associate of the National Academy of Design in 1905, a member of the Mural Painters, and a corresponding member of the American Institute of Architects.

His social club was the Century Association.

His gentle personality and keen interest in the work of the younger artists made his a friendship well worth having. His winter home on West End Avenue, New York, was a musical and literary as well as artistic center and so was his delightful summer home at Stockbridge, Mass., in the heart of the Berkshires. Mrs. Crowninshield shared literary honors with him, her short stories rivaling with his poems, which have been published in three volumes under the titles of "A Painter's Moods," and "Tales in Meter and other Poems," and "Pictoris Carmina." An illustrated article on the life and work of Frederic Crowninshield was published in the *International Studio* of November, 1910. When the war broke out Mr. and Mrs. Crowninshield were in Italy. Mr. Crowninshield returned to New York for one short visit, but soon rejoined his wife and died at Capri, September 13th, 1918.

During the later years of his life Mr. Crowninshield returned to his earliest interest and painted many landscapes; this time, however, they were chiefly in oils. The last poem in his "Painter's Moods" may well be our farewell to one who loved both man and nature.

Farewell, Autumn!

Once more, dear land, I tune my parting
song

To flaming Autumn's richly wrought
lyre;

Once more I laud thy sumptuous attire,
Saffron, and gold, and ruby red. Along
The glowing hills frown sombre bands of
strong,

Deep green—the spruce and pine—that
both acquire

Solemnity, and lend fiercer fire,

Like scowlers midst a masquerading
throng.

Aye, oft-time have I sung these gauds
before,

And now again I sing them as I go:

For who may say what Fate doth hold in
store

For us—brow-bent and frail—ere coming
snow

Shall melt upon the hills beloved, and roar
In vernal torrents through mild meads
below.



SIR GALAHAD
BY
ERNEST WISE KEYSER

MUSEUM WAR SERVICE

THE Chicago Art Institute has been very active in war service for more than a year. There have been a series of exhibits set forth which includes posters of many kinds, Raemaekers' cartoons, War Risk lithographs by Joseph Pennell, Paintings of The Sky Fighters of France by Lt. Henri Farré, and water color sketches of Y. M. C. A. huts by Mabel Key; war pictures by soldiers of France and photographs of the Italian battle front.

The Ryerson Library of the Art Institute is sending prints to hospitals, gathering material for scrap-books, and putting secretaries in touch with speakers as well as placing at the disposal of the camps its large collection of photographs, lantern slides and post-cards.

In response to immediate need for entertainment and education in the camps the Ryerson Library is making up sets of postcards to be used in a radiopticon accompanied by a brief travelogue telling one or two interesting facts about each view. These travelogues aim not only to entertain the boys in the camps, but to give them a clearer understanding of the countries to which they are going and to incite them to further study of foreign life and to the reading of good literature.

From September 2d to 15th, a War Exposition was held in Grant Park. The Art Institute formed one of the approaches to the Exposition and housed the pictures which were shown in connection therewith. This exhibition was selected from a collection of 2,000 paintings, drawings and prints by French artists. On the first day the Exposition was opened 60,790 persons visited the Institute; the total attendance for three weeks was 256,053.

At the time the Farré paintings were shown motion pictures were displayed in the lecture hall.

From the exhibition of French toys made by wounded French soldiers, the proceeds amounted to over \$1,000 and were sent to the toy makers.

The steps of the Art Institute have been busy recruiting station for several weeks

and on Sunday afternoons and evenings during the summer the War Recreation Committee of the Chicago Woman's Aid has entertained Jackies and soldiers in the Institute's Club Room. The total attendance at these entertainments has been upward of 3,000.

The Terrace of the Art Institute has been the place chosen for the reviewing stand in most of the patriotic parades in Chicago.

The Institute is open free to men in uniform.

Two flower sales have been held in the Museum, one for the benefit of the Red Cross and one for the benefit of the Y. M. C. A.

Receptions for Marshal Joffre and the French, Belgian, Italian, and Roumanian Missions have also been held in the same hospitable building.

Fullerton Hall has been used often for entertainments, lectures, and general meetings in connection with all branches of war work.

The students and employees of the Institute have responded splendidly to the drives for Thrift Stamps, War Savings Stamps, Liberty bonds, Red Cross and Y. M. C. A. memberships. Boxes for the collection of tin foil for the Red Cross, for fruit stones and pits for gas masks are always in evidence.

Last fall an effort was made to induce the Government to establish a Camouflage course in the Institute School. This did not, however, prove successful, but the Institute itself is conducting some such course this year under its own auspices. A course in poster making has been incorporated in the curriculum. In fact the School has undergone a reorganization in order to meet the forthcoming industrial and artistic awakening.

Four hundred and twenty-four of the students in the Art Institute School are now in the service and a Student War Relief Association has been formed to meet the needs of these boys.

The people of Chicago are proud of the record the Art Institute is making and it is a very just pride.

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A COUNTRY TO DIE FOR!

A wounded French soldier returning to his home in the yet unspoiled portion of France, moved by the beauty of the landscape seen from the window of his railroad car is said to have fervently exclaimed, "What a country to die for!"

No better argument for civic art was ever presented than this.

France for many years has zealously cherished beauty, recognizing it as a national asset. It is on account of the element of beauty in the design of her manufactures that for years this wonderful Nation has enjoyed industrial supremacy. It is because of the beauty of her architecture—her Gothic cathedrals, her chateaux, her palaces, her public buildings, yes even her humble dwellings—that before the war visitors came from all parts of the world to see, to marvel, to admire, to be instructed and refreshed. It is, we now see, this same thing we call beauty in her landscape which in large measure has made her sons so willing to lay down their lives to save her from a ruthless invading army of barbarians.

The old saying that "God made the country and man made the town," comes quickly to mind, but it has unfortunately been within the power of man to despoil that which God has created. To what a terrible extent and how vast a scale this has been done in this country all who have

traveled much know only too well. Niagara was only saved from the hand of greed by long and strenuous effort. No city and almost no town has been built in the whole United States without nature being laid waste. Industrial enterprise has almost invariably made hideous that which was once fair. Think of our water fronts, our city outskirts, the railway approaches to most of our cities, the little streams which run through our towns. Think too of the bill-boards along our railroads, blots upon the fairest landscape that one may find in any land. And all this has been done thoughtlessly, ruthlessly and ignorantly, not with malice intent. In spite of it all we are a patriotic people. We have journeyed to France, to England and to Italy to revel in beauty, but we have not realized until now the deeper significance of it, we have heard no message, we have brought no wisdom home.

We have in our portion of America some of the most wonderful scenery in the whole world. Through the ever growing series of National Parks we are now trying to conserve it, or at least a portion of it. But we must remember that it is not the grandeur of the French landscape which knits that country so close to her children but rather its "little loveliness," its good roads so picturesque and intimate, its well kept cottage gardens, its little rivers with their unspoiled banks, its woods full of the songs of birds, its trees treasured almost as human friends. The thousand bits of beauty in nature reverently looked upon as the good gift of God—that beauty which has been recognized and cherished by the humble as well as the great—God and man working together and in harmony. Nature plus art, and art practiced almost unconsciously by the many. It is this which makes all France to the French "holy ground." It is this, altered in many ways, seen in many forms, which gives rise to the finest spirit of true patriotism; that which led one soldier who had faced death to exclaim out of the fullness of his heart, "What a country to die for!"

An Allied Art Salon of War pictures, prints, posters, etc., is to be held in New York in December under the auspices of the Mayor's Committee.

NOTES

THE For the great Liberty Loan
VENUE OF drive which opened Sept-
THE ember 28th and continued
ALLIES for three weeks, Fifth
Avenue from Madison
Square to 59th Street was converted into a
great spectacle, "The Avenue of the
Huns." In no other city of the country has
so much been staged with such remarkable
effectiveness as in New York where since
the beginning it has been spectacular with
the art at the command of America's
leading art center. Union Square, Madison
Square, the Plaza of the Public Library
were furnished stage settings for many
dramatic scenes. And all up and down
Fifth Avenue little one-act plays have been
staged, from wagons, from automobiles,
from booths, inducing the pennies, the
cents and the dollars from the pockets of
passers-by. The flag-bedecked Avenue
has presented the appearance not of
sorrow and mourning, but of a gala festa
which has stood in part for the holiday
with which to a great extent we have
fought war and also for the gallant courage
of our boys overseas and for those at home
who have sent them crusading.
Perhaps the Avenue was never more
important, more amazing than during the
Fifth Liberty drive when the windows of
the great shops were given over to patriotic
displays. A great Altar of Liberty, de-
signed by Thomas Hastings, the architect,
stood in Madison Square and was inscribed
with notable quotations from speeches by
President Wilson, Lloyd George, Ribot,
Clemenceau and other great statesmen.
On the sharp nosed corner of the Flat Iron
Building was a group of sculpture repre-
senting four soldiers in the attitude of
going to battle with just behind them the
Goddess of Liberty; a group designed by
John Greene and modeled by Philip
Hart, the sculptor.
The painters were mobilized by Augustus
Sack and painted pictures of war scenes
which were displayed in the various shop
windows. Among these was a picture of a
sloop sinking defenseless fishing boats
off the New England coast by George
Herbert Browne; "Carry On," by Edwin H.
Field and a portrait of a negro army

officer by Orlando Rouland. Francis C.
Jones contributed "The Trail of the Hun,"
a picture of a woman lying on the floor of
her home with dishes scattered and broken
and her home plundered. By George
Bellows was a picture entitled "The Ger-
man Arrives" showing the work of the Huns
in cutting off the hands of their captives.
Mr. Tack's picture was entitled "You Must
Choose" and represented a woman who held
in one hand a Liberty Bond and in the other
a chain which represented the Prussian
bonds. Among the other artists contribu-
ting were Will Low, Douglas Volk, Gardner
Symons and a score of others.

A number of these pictures will later find
their way into war exhibits to be set forth
under the auspices of the Pictorial Division
of the Committee on Public Information,
in cooperation with the American Federa-
tion of Arts.

AN EXHI-	An exhibition of original
BITION BY	drawings and studies for
VIOLET	mural decorations in the
OAKLEY	Pennsylvania State Capitol
	and elsewhere by Violet

Oakley, A. N. A., Litt. D., of Philadelphia,
was held in the Corcoran Gallery of Art
in October and will later be shown in other
Art Museums under the auspices of The
American Federation of Arts.

Commanding special attention in this
exhibition is Miss Oakley's recently com-
pleted series for the Senate Chamber at
Harrisburg, entitled, "The Creation and
Preservation of the Union, and Penn's
Prophecy of Peace." Beginning with
Washington's famous appeal at the Con-
stitutional Convention, "Let us raise a
Standard to which the wise and honest can
repair. The Event is in the Hand of God,"
a significant note is struck. In the second
panel Lincoln addresses the war weary
people at Gettysburg. "It is for us—the
living—rather to be dedicated to the un-
finished work." The artist's dramatic
realization of these historic episodes will be
quickly comprehended at this time when
the moral conscience of the nation is again
at a high pitch of activity, putting its full
force into the making of a new world.
These two panels are part of a group which
reaches its climax in the "Supreme Mani-
festation of Enlightenment in International

Unity." In the center, dominating everything is a colossal figure symbolizing unity. In that state of consciousness not so far distant, the kings take off their crowns, the scholars bring their gifts like wise men of old, the swords are beaten into ploughshares, and all the slaves are set free from all forms of slavery. The immense size of the original decorations, the Unity panel alone is 45 feet long, precludes their being exhibited in other cities, but this exhibition of studies and drawings gives an unusual opportunity to see such work in the making, to walk around inside the artist's mind, as it were. Violet Oakley received this enormous commission to decorate the Senate Chamber and the Supreme Court from the State of Pennsylvania in 1911 because of the great satisfaction given by her first series in the Governor's Reception Room, a frieze entitled, "The Founding of the State of Liberty Spiritual," visualizing the events leading up to the forming of the Society of Friends and covering also the life and work of William Penn, a profound thinker whose plans for an ideal government will bear particular study in the light furnished by contemporary history.

The rich and brilliant color of the cartoon for a stained glass window owned by Robert Collier of New York which illustrates the "Divine Comedy of Dante Alighieri" attracts attention, and permits the spectator to follow Dante's spiritual adventures through the Inferno and Purgatorio up to the Tenth Heaven of the Paradiso where Beatrice shows him the Great White Rose—the circle of the Blessed. This window received the Medal of Honor at the Panama-Pacific Exposition, San Francisco.

Two recent works included in the collection are a poster representing "Italy, Guardian of the World's Most Precious Heritage of Beauty," and a portrait in red chalk, of Mme. Amelia Galli-Curci, the renowned soprano, which have been reproduced to sell for the benefit of the Italian Auxiliary of the American Red Cross.

Among other items of special interest are the illustrations in color for the "Story of Vashti" which won the gold medal of the St. Louis Exposition. They have much the color quality of Persian tiles and illustrate one of the first recorded instances

of resistance to autocracy when "King Ahasuerus commanded Vashti the Queen to be brought in before him, but she came not."

MUSIC AND THE WAR It is typical of the attitude of France toward art that it should in this fourth year

of the war send a Mission Musique to this country. This consists of Captain Gabriel Pares, heading a band of sixty musicians, every one of whom it is said, has seen active service, and nearly every one of whom carries the *blessé* bar or the Croix de Guerre on his breast. The band is now touring the camps and cantonments of the United States with a Y. M. C. A. man for a *cicerone*, and it is delivering its message in no uncertain way. As a special correspondent of *The Outlook* says, "In this instance the French imagination has gone beyond Anglo-Saxon logic in the shaping of this appeal to American hearts through the Mission Française Musique."

It is interesting in this connection to call attention to what Mr. Walter Damrosch has been doing in France during the past summer. He went to give a series of concerts in French towns, conducting an orchestra of French musicians. The transportation facilities were so hopelessly disjointed, however, that the plan had to be abandoned.

Instead, at the request of General Pershing, Mr. Damrosch spent five weeks helping to organize a school for American bandmasters and players in France, a school which will mean that our American bandsmen will return from France better musicians and will serve more nobly in their chosen calling.

This school will open on October 1st in a French town where a corps of celebrated French instructors, all of them first prize winners of the French Conservatory and all soldiers of the French Army, will, by courtesy of the French Minister of War, be detailed to act as instructors for American musicians in the same way that the French have detailed artillery and aviation experts to serve in our army camps. Forty American bandmasters are to have two months intensive training and 160 talented American musicians three months musical instruction, giving way to another 200 when

ir course is completed. Music has
ved a great force in the present war.

A NEW DEPARTMENT OF INDUSTRIAL ARTS AT THE METROPOLITAN MUSEUM
An excellent indication of the march of events in these days of struggle for the mastery of an ideal in human life is the spirit of usefulness demonstrated by The Metropolitan Museum of Art, an institution devoted to the maintenance of the arts of peace and now doubly anxious that these be improved and propagated for the future after the new day has dawned when the readjusted existence and our millions of returning fighters will require that balance wheel of grace and beauty which a fine environment affords. Believing that the march of progress, which this war will certainly carry into the world, will see an exceptional development in the various industrial arts branches, this Museum has lately established a department devoted specifically to the requirements of producers and dealers in industrial art objects, a department which will make every effort to render possible the invaluable resources of the collections for the betterment of American design and craftsmanship. This office will be in charge of Richard F. Bach, of Columbia University, formerly one of the editors of *Good Furniture Magazine*. It is planned to make this departure directly useful to all designers and producers, dealers and manual craftsmen engaged in any way in connection with the making or selling of furniture, carpets, floor coverings, clothing, metal-work, woodwork, jewelry, laces and any other industrial art branches.

Those who have followed the development of The Metropolitan Museum of Art since its inception, or even during the last twenty years of its phenomenal growth, will find in this announcement one of the most important forward strides that could be taken in American industrial arts production.

ARMOR FOR OUR CRUSADERS
The collection of armor at the Metropolitan Museum is not only one of the best in the world, but is most charmingly set forth. That it is serving at the present time of great

value to the Nation and that under the direction of its one-time Curator, Bashford Dean, now a Major in the Army, it is being studied and utilized as models for modern armor, is not generally known.

The story of this interesting war service rendered by a Museum is given in full by authorization of the War Department in a recent issue of the Official *Bulletin* as follows:

Armor for the American soldiers—helmets, shields, and breastplates—is being modeled in the workshop of the Metropolitan Museum of Art, in New York City.

Comprising all that was best in the types of armor used in the days of the ancients this armor, in some instances, is being wrought into shape on ancient anvils and by hammers that were actually used centuries ago.

And in direct charge of the workshop is a French artisan whose skill has been known to collectors the world over and whose forbears, for generations back, have kept alive the dying trade of the armorer.

New Use for Armor

This war in Europe, which has brought back into use many discarded weapons and practices of medieval warfare, has found use for armor as well. This is shown in the adoption of steel helmets by all the warring powers; in the use of heavy breastplates by the Germans, and lighter breastplates, for attack, by the English; in the armored waistcoats used by the Italians, and in trench shields which all the armies are using.

Because of this it has become desirable to review the entire study of ancient armor, to which for centuries some of the greatest artists and scientists gave their best efforts. To such masters of the science of armor design as Leonardo, Giulio Romano, Vellini, Holbein, Dürer, Michael Angelo, and others, are ordnance experts of today turning for guidance and inspiration. In fact, it can be stated that so completely were armored defenses studied in the past that today there is scarcely a technical idea brought forward which was not worked out in elaborate detail by the old-time armor makers.

Museum Collection Studied

Fortunately for the Ordnance Department, one of the greatest collections of

ancient armor in the world, accessible to study by the American armor designers, is in the Metropolitan Museum of Art in New York City. This collection, ranking probably seventh in the world, now includes the famous Riggs Collection, which represents the life work of a wealthy student of the subject, and includes some of the richest and rarest pieces that have been in the market since 1850.

It is as an incident to this collection that there was established at the museum an armorer's workshop. So far as is known it is unique. It was established for the purpose of cleaning, repairing, or, in rare cases, restoring pieces that were defective. To this end the museum has studied exhaustively the processes of making armor, and has collected from all parts of the world the tools of the ancient armorer's art. Included among these are about 90 kinds of anvils and "stakes," several hundred different types of hammers, curious shears, and instruments the very knowledge of which has today almost disappeared—almost, because there still exist armorers who have inherited the skill of their ancestors. At least six of them are known to be working today: One is in Dresden, one in Switzerland, two in Japan, one in London, and one, a French artist named Daniel Tachaux, who is now working under the supervision of Maj. Bashford Dean, of the Ordnance Department, in the armor workshop of the Metropolitan Museum of Art.

An Artist in Hammer Work

As an artist in hammer work M. Tachaux, many students believe, is superior to all. He was born in Blois, where his forbears had been doing metal work for many generations. Going to Paris in the seventies, he was apprentice to the famous Klein, who was brought from the Dresden armory at the order of Napoleon III to clean and repair the armor which Napoleon III was then installing in the beautiful Chateau of Pierrefonds. Thus, both by training and descent, M. Tachaux represents the skill of the armorers of ancient times. Ten years ago he was brought to New York and given an appointment as assistant to Maj. Dean, the curator of the armor collection at the Metropolitan Museum of Art. There the

Frenchman's skill was needed in cleaning and mounting the armor of the collections.

When the war broke out, learning that the Government was in need of skilled makers of models for the preparation of armor, Director Robinson, of the Metropolitan Museum, with the sanction of the trustees, placed the department of armor at the disposition of Secretary of War Baker. Since then numerous designs have been carefully worked out by Maj. Dean and actually made by Tachaux and his young French assistant, Sergt. Bartel, now of the Ordnance Department.

In Service of the Army

Maj. Dean himself was brought into the service of the Army in November 1917. Owing to his lifelong study of the subject he was commissioned as a major and sent abroad at once to report on the status of armor. He returned to the United States late in January and has kept the armor workshop of the museum busy, week days and holidays, turning out models in accordance with the suggestions of Gen. Pershing and the Ordnance Department. No less than 25 different types of armor defenses have been made in various factories in experimental lots, including in number from a few score to many thousand pieces, some of which have found favorable comment at American headquarters. These armor defenses include even arm and leg guards, the use of which was suggested by the study of hospital statistics in France and England. It appeared that more than 40 per cent of the hospital casualties suffered were leg wounds, and no less than 33 per cent arm wounds.

Improved Metal Employed

In connection with this work every effort has been made to improve the character of metal used in the armor making. A committee of the National Council of Defense, including the names of such armor experts as Alexander McMillan Welch, Edward Hubbard Litchfield, Ambrose Monnell, Dr. G. O. Brewster, and Clarence H. Mackay, has dealt especially with the problem of personal armor. And some of the most eminent metallurgists of the country, including those on the committee, have devoted almost their entire time to the question.



TWO PAINTINGS OF CHILD LIFE BY ADAM EMORY ALBRIGHT



AUTUMN

JOSEPH T. PEARSON, JR.

NEWS ITEMS

The Library of Congress is showing at present the extremely interesting and notable collection of war prints sent out by the British Government. This collection comprises more than fifty prints by Great Britain's most famous draftsmen. They are divided into groups: "Making Soldiers," by Eric Kennington; "Making Sailors," by Frank Brangwyn; "Making Guns," by George Clausen; "Building Ships," by Muirhead Bone; "Making Aircraft," by C. R. W. Nevinson; "Transport by Sea," by Charles Pears; "Woman's Work," by A. S. Hartrick; "Work on the Land," by William Rothenstein and "Tending the Wounded," by Claude Shepperson.

This exhibition can be obtained by museums, art associations and others for display through the American Federation of Arts. It is one of the most stirring pictorial presentations of the war which has yet been set forth.

Daniel Chester French's statue of "The Republic," modeled originally for The Chicago World's Fair, is now standing in permanent material in Jackson Park,

Chicago. The original statue was plaster and stood at the east end of the Court of Honor at the head of the principal lagoon. The reproduction which has lately been put in place is of bronze. The cost of the statue, \$50,000, was met by a surplus on the books of the Fair when all debts were paid together with interest accruing thereon. It has been erected as a permanent memorial to the great World's Fair and is a work of extraordinary beauty.

In London, during the past summer, was held a memorial exhibition of paintings by the late Sir Alfred East, one of England's greatest modern landscape painters. This exhibition was held in the galleries of the Fine Art Society in New Bond Street and attracted much attention. The foreword to the catalogue was written by Mr. A. L. Baldry, and was most appreciative.

One of Sir Alfred East's last and most notable paintings is in this country at present and will be shown with a group of paintings by other British and French artists in various art museums this winter under the auspices of the American Feder-

ation of Arts. It is entitled, "The Rainbow," and shows one of the typical coast scenes in England.

The Washington Society of the Fine Arts has planned quite an extensive program of lectures, lecture-recitals and concerts for the coming season, all of which, through the cooperation of the Board of Education, are to be held in the great Auditorium of the Central High School. These have been specially arranged for the benefit of not only members of the Society, but war-workers in Washington, and include besides a series of lectures on French Art, lectures on Literature and on Civic Art by distinguished authorities, and a course of lecture-recitals on the Opera by Nicholas Douty of Philadelphia, a series of four evening orchestral concerts by the Symphony Society of New York, Walter Damrosch, Conductor, at which Mr. Damrosch will speak briefly analyzing the compositions.

The Association of Museum Directors announces the following exhibitions as available for circulation under the Association's direction, among museums at the present time: Paintings by Henry Golden Dearth; paintings by Bryson Burroughs; paintings by a Taos Group of artists, Blumenschein, Higgins, Ufer and Proctor; paintings by Caro-Delvaile and sculpture by Spicer-Simson; paintings by Jonas Lie; paintings by Gari Melchers; pastels by Dewing, Kronberg, Henderson, and Hassam; paintings by Robert Henri; paintings by Louis Kronberg; and paintings by Canadian artists.

Mr. George William Eggers, Director of the Chicago Art Institute, is Chairman of the Committee on Exhibitions and inquiries with regard to these exhibitions should be addressed to him.

An exhibition of paintings by Gerrit A. Beneker and Frank H. Desch, both of Provincetown, Mass., which is to make a circuit of art museums and institutions this winter, was shown in the Arts Club of Washington from the latter part of September to October 20th. Much attention has been attracted by Mr. Beneker's interesting and successful labor posters to which

reference was made in the October number of THE AMERICAN MAGAZINE OF ART.

The City Art Museum, St. Louis, is holding its Thirteenth Exhibition of Paintings by American Artists, opening September 15th, and continuing until October 28th. The collection comprises 79 works many of which have been lent by private collectors and art museums. Judging from the catalogue and familiarity with many of the pictures set forth it would seem to be a most excellent, varied and significant exhibition. Childe Hassam's exceedingly popular painting entitled "Allies Day," awarded the Altman \$500 prize at the recent exhibition of the National Academy of Design, is included among the exhibits.

Through the generosity of Mr. A. E. Gallatin, the American Federation of Arts has lately been enabled to send sets of Raemaekers' cartoons to a number of the camp libraries and Y. M. C. A. huts. More than sixteen applications for such exhibits were received by the American Federation of Arts and will be met through the loan of Mr. Gallatin's collection.

It is reported that the French General Staff has assigned one of its own members to the sole duty of seeing that the Raemaekers' cartoons are brought before every man in the French army, so highly are their graphic qualities and significance esteemed.

The Pennsylvania Academy of the Fine Arts will hold a special exhibition of drawings in connection with its Annual Exhibition of water colors in the fall of the present year.

Through the generosity of Charles M. Lea, a First Prize of \$300 and a Second Prize of \$150 will be awarded respectively to the best and second best drawings.

Drawings eligible for competition must be executed by students regularly enrolled in any American School of Art which has a faculty of at least three instructors.

The subject must deal with the human figure, either singly or in composition, and be executed in black and white by pen, pencil or hard crayon, on white paper 18 by 24 inches in dimensions. Drawings must reach the Academy not later than November 19th.

Bulletin

EXHIBITIONS

- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York. Twenty-ninth Annual Exhibition.....Nov. 1—Nov. 24, 1918
Exhibits received October 18 and 19, 1918.
- ART INSTITUTE OF CHICAGO. Thirty-first Annual Exhibition of American Oil Paintings and Sculpture.....Nov. 7—Jan. 1, 1919
Exhibits received prior to October 26, 1918.
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition.....Nov. 10—Dec. 15, 1918
Exhibits received prior to October 17, 1918.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylvania Academy of the Fine Arts. Sixteenth Annual Exhibition.....Nov. 10—Dec. 15, 1918
Exhibits received October 28, 1918.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine Arts Galleries, New York.....Dec. 10—Jan. 12, 1919
Exhibits received November 25 and 26, 1918.
- PENNSYLVANIA ACADEMY OF FINE ARTS. One hundred and fourteenth Annual Exhibition of Oil Paintings and Sculpture.....Feb. 9—Mar. 30, 1919
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries..Feb. 1—Mar. 1, 1919
Exhibits received January 15 and 16, 1919.
- NATIONAL ACADEMY OF DESIGN. Ninety-fourth Annual Exhibition. Fine Arts Galleries, New York.....Mar. 18—Apr. 27, 1919
Exhibits received March 5 and 6, 1919.
- ALLIED ARTISTS OF AMERICA. Fine Arts Galleries, New York..May 8—May 31, 1919
Exhibits received April 30, 1919.